

The logo for the television series "CSI: Crime Scene Investigation". The letters "CSI" are large, stylized, and have a cracked, metallic texture. Below them, the words "CRIME SCENE INVESTIGATION" are written in a smaller, clean, sans-serif font. The entire logo is set against a black rectangular background with a thin white border.

CSI:
CRIME SCENE INVESTIGATION



"Tell-Tale Hearts"

Episode #1202

Story by

Larry Mitchell

Teleplay by

Joe Pokaski

Dir.: Brad Tanenbaum



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Shooting Script
August 1, 2011

8/1/2011

“Tell-Tale Hearts”

Episode #1202

CAST

D.B. RUSSELL

CATHERINE WILLOWS

NICK STOKES

CAPT. JIM BRASS

SARA SIDLE

GREG SANDERS

DR. ROBBINS

MORGAN BRODY

DAVID HODGES

DAVID PHILLIPS

CONRAD ECKLIE

OFFICER MITCHELL

HENRY ANDREWS

OFFICER METCALF

OFFICER ANDI CANTELVO

ALISON

MATT

JOHN LEE

REPORTER #1

REPORTER #2

LESLIE GITIG

XIOMARA GARCIA

LONNY GALLOWS

MAURICE GALLOWS

*

Featured, Non-Speaking

N.D. Uniforms & Detectives

N.D. CSIs & N.D. Coroner's Assistant

Anita Chambliss

Susan Chambliss

Cal Chambliss

Fiona Chambliss

Reporters and Cameramen

Forest Green Lookilooos

Construction Workers

* REVISED

8/1/2011

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SETS

INTERIORS	EXTERIORS
<p>CSI Hallway Layout Room Ballistics Evidence Locker Trace Lab Fingerprint Lab A/V Lab Russell's Office</p> <p>Police Department Hallway Interrogation Room "A" Reception Viewing Room Interrogation Room "B" Brass' Office</p> <p>Coroner's Office Autopsy Room "A"</p> <p>Old Cadillac</p> <p>Chambliss Home Foyer Living Room Main Hallway Bathroom Fiona's Bedroom Kitchen</p> <p>John Lee's Home Hallway Bedroom Living Room Kitchen</p> <p>Morgan's Denali</p> <p>Leslie Gitig's Condo Kitchen Living Room Bedroom</p> <p>Leslie's Red BMW</p>	<p>Las Vegas Skyline (Stock)</p> <p>Forest Green Sustainable Community Empty Street Chambliss Home John Lee's Home Eco-Friendly Community</p> <p>Construction Site</p> <p>Leslie Gitig's Condo Carport</p> <div data-bbox="846 1157 1448 1203" style="border: 1px solid black; padding: 2px;">Special Shots</div> <p>ECU - THE DOLLHOUSE ROOF *</p> <p>CSI SHOT - Ghosting bird bath</p> <p>CSI SHOT - Lead transfer from gun to hand</p> <p>COMPARISON MICROSCOPE SPLIT SCREEN *</p> <p>CSI SHOT - Screwdriver in a gun barrel</p> <p>ECU - WORK BOOTS</p> <p>CSI SHOT - Front Fender under UV Light</p>

* REVISED

CSI: Crime Scene Investigation"Tell-Tale Hearts"TEASER

FADE IN:

- 1 EXT. LAS VEGAS - NIGHT 1
- CAMERA RIPS down the Strip. Favoring shots of LIGHTS. The GLARE. THE FLASH. The VOLUME. The SEXY. We find our way to the flickering "WELCOME TO LAS VEGAS" SIGN.
- CRUISE from it, across the DESERT, over RESIDENTIAL TRACTS and GOLF COURSES. Then THROUGH an ADOBE WALL, into --
- 2 EXT. FOREST GREEN SUSTAINABLE COMMUNITY - NIGHT 2
- A GATED COMMUNITY. We land on a SIGN: "**Forest Green Sustainable Community: Life. Simply Put.**" Then SLIDE across it to FIND an old CADILLAC parked in front of a house.
- 3 INT. OLD CADILLAC - NIGHT (CONTINUOUS) 3
- Our INTRO SONG now on the CAR RADIO. Look through the OPEN PASSENGER WINDOW, find ALISON (16) and MATT (16), KISSING. As hot gives way to heavy, she pulls back. A good girl.
- ALISON
What if someone sees us?
- MATT
Please. This place is a ghost town.
- It's pitch dark. Streetlights out. She can't argue, yet --
- ALISON
What about God? He sees everything.
- MATT
Well. If he has a problem, he'll let us know. He's God, right?
- As they get back to it, they hear SPRINKLERS going off...
- The SPRINKERS SWEEP BY the open PASSENGER WINDOW. Alison's getting sprayed, but she's into the moment, the romance.
- Matt starts macking on her neck. Alison's eyes close in ecstasy. What they don't see, WE DO --
- The SPRINKLERS spraying across the WINDSHIELD. Only this water is PINKISH/RED and getting darker. As Matt gets more amorous, moving south --

(CONTINUED)

3 CONTINUED:

3

His KNEE bumps the WINDSHIELD WIPER LEVER, the WIPERS starts SWEEPING ACROSS the WINDSHIELD. Streaking it with BLOOD. Alison opens her eyes. But before she can react --

The SWEEPING SPRINKLERS pass the OPEN WINDOW again, SPRAYING BLOOD onto her WHITE T-SHIRT. Her face. The BLOOD getting THICKER and REDDER. As she SCREAMS, God weighing in, we --

WHITE FLASH TO:

4 EXT. CHAMBLISS HOME - NIGHT (LATER)

4

Crime scene. Sprinklers off, but WATERY BLOOD is puddled everywhere. CATHERINE swabs poor Alison, still freaked.

ALISON

Is it really? --

CATHERINE

Blood? --

Catherine PHENOS the swab. It turns PINK.

CATHERINE

-- Yeah.

Alison glares daggers at Matt, with a UNI, as CAMERA FINDS --

*

RUSSELL. Taking it all in. The YARD. The TWO CAR GARAGE. The HOUSE. Catherine approaches Russell --

CATHERINE

Talked to Kid Casanova, says God's wrath rained down. And I think 'Carrie' over there's convent bound.

RUSSELL

Lose the blood, the crime scene tape... my wife could go for a community like this. Eco-friendly.

CATHERINE

Not so friendly tonight.

Catherine is eyeing BRASS exiting the house with UNIS. Their faces say all the blood is coming from inside.

BRASS

Chambliss family. Quadruple. You're going to want to call for backup.

(tweaking Russell)

You get many 'Stigmata' houses in Seattle?

(CONTINUED)

4 CONTINUED:

4

RUSSELL

No. Saints there bleed coffee.

Cop and hippie definitely don't mix.

BRASS

(re: his notepad)

Owner was a pharmaceutical salesman.

Laid off six months ago --

RUSSELL

(has his own process)

-- I got it.

He moves past Brass -- *wants the scene to brief him*. Like Michael Jordan stepping onto the court, he's in the zone.

BRASS

(to Catherine)

Hope Moonbeam brought his booties.

And a strong stomach.

5 INT. CHAMBLISS HOME - FOYER - NIGHT (LATER)

5

Lights off. Russell and Catherine ease into the house, their FLASHLIGHTS cutting the darkness. BG, we HEAR a TV. The first six feet pristine. Then the horror show begins.

They SEE a WHEELCHAIR on its side. Blood all over it. Blood pooling on the rug, coming from a WHITE-HAIRED GRANDMOTHER (ANITA CHAMBLISS). House coat, slippers, seventies... she didn't stand a chance. Her THROAT'S SLASHED. MULTIPLE STAB WOUNDS and DEFENSE WOUNDS visible on her arms and hands.

Russell and Catherine react. *Holy shit*. And there's more to come. The metallic smell from all the blood in the house catches in the back of Russell's throat. He clears it, as...

They split off. Russell eases ahead, carefully picking his way around the blood pool. Rounding a room divider, into --

6 INT. CHAMBLISS HOME - LIVING ROOM - NIGHT (CONTINUOUS)

6

Where he now finds the TV on. It casts an EERIE GLOW across...

The BODY OF CAL CHAMBLISS, thirties, splayed out on a sofa where he fell. TWO GUNSHOTS TO THE CHEST. ONE TO THE HEAD, stellate pattern on his forehead, back of his head gone.

Wall behind him is painted with blood and brain matter.

As Russell takes this in, *overkill* --

7 INT. CHAMBLISS HOME - MAIN HALLWAY - NIGHT (SAME TIME) 7

Catherine moves down the hall, hugs the wall. Passes by the KITCHEN, sees broken BOWLS and MEASURING CUPS on the floor. And a gruesome commingled mess of spilled FLOUR and BLOOD. SMEARED across the kitchen floor, trailing into the hallway.

She follows the trail toward the bedrooms, but it doesn't go that far. It leads into an open doorway on the right. As Catherine gets a good look inside, her face grows pale.

8 INT. CHAMBLISS HOME - BATHROOM/HALLWAY - NIGHT 8

Think *Psycho* -- BLOOD SPATTERED everywhere, but instead of Janet Leigh, it's SUSAN CHAMBLISS (36) lying in the shower.

Beaten to a pulp. Stabbed multiple times, the apparent weapon left on the floor -- a broken towel bar ripped from the wall, its jagged metal edge covered in blood and tissue.

Russell now appears behind Catherine. He sees the blood from the victim covering the shower pan, the last of the drops still circling the drain. He puts it together --

RUSSELL

Eco-house. Gray water system.
Recycles everything that goes down
the drain...

CATHERINE

... and out to the sprinklers.
Explains why the house was bleeding.

Now Russell sees a single RAINBOW MINI-MARSHMALLOW, by his foot, at the edge of the baseboard. His expression shifts --

RUSSELL

When's the last time you bought
rainbow marshmallows?

CATHERINE

When my daughter was eight.

They both know what this means. They move down the hall, maglites finding BLOODY BOOT PRINTS. They follow the trail...

ANGLE ON - RUSSELL AND CATHERINE

A long walk for a CSI. Longer for a father. And a mother. The door at the end of the hall is ajar. They pause in front of it. A beat.

RUSSELL

(focused)
Feel that?

(CONTINUED)

8 CONTINUED:

8

CATHERINE

... Change in temperature.

Russell puts his hand up to the crack of the door. Feels a RUSH OF COLD AIR. He pushes open the door, revealing...

9 INT. CHAMBLISS HOME - FIONA'S BEDROOM - NIGHT (CONTINUOUS)

9

... a LARGE BROKEN WINDOW. Peppered glass on the floor beneath it. And the basin of a BIRD BATH apparently thrown through.

Russell and Catherine swivel looks to... the bed... And FIONA CHAMBLISS (8), PINK NIGHTGOWN, holding a TEDDY BEAR, peaceful. Except for a SINGLE GUNSHOT to the side of the head. Catherine studies Fiona's body, as Russell searches the room --

CATHERINE

No blood on the nightgown... been redressed. Cleaned up. Tucked in.

RUSSELL

... By somebody who cared about her.

Near the broken window, Russell's light falls on a DOLLHOUSE, BLOOD DROPS on the roof. Bullet in the wall above.

*

RUSSELL

She was shot here.

His maglite travels from the BULLET up the wall -- MORE BLOOD. Then, catches BLOOD ON A GLASS FRAGMENT still imbedded in the broken window's FRAME. Momentarily confused --

*

RUSSELL

How did the blood get way up here?

Then it hits him, as the CAMERA ROCKETS OUT THE BROKEN WINDOW --

10 EXT. CHAMBLISS HOME - NIGHT (MOMENTS LATER)

10

-- AND DIVES into the grass, FINDING one BLOOD DROPLET, then ANOTHER, and ANOTHER. WE CAREEN through the grass, leap-frogging from drop to drop, as the CSIs' lights find them.

WHIP PAN UP FROM THE GRASS TO FIND Russell, Catherine, Brass and UNIs charging AT CAMERA, away from the Chambliss house.

11 EXT. FOREST GREEN SUSTAINABLE COMMUNITY - NIGHT

11

CAMERA TRACKS FAST WITH Russell, Catherine, Brass and UNIs as they find drops, on the grass, in the dirt. On the street. One, then another, arriving at the end of the blood trail...

*

*

12 EXT. JOHN LEE'S HOME - FRONT DOOR - NIGHT 12

Front door ajar. BLOOD SMEAR on the DOOR FRAME. Russell and Catherine arrive a step before Brass and the UNIs.

BRASS

I got this. Don't move 'til you
get a Code Four.

Brass draws his gun, enters with UNIs, as...

Russell and Catherine wait outside. Tense moments as they hear from inside the house: "Clear! Clear! Clear!" Then...

VOICES OF BRASS AND THE UNIs SHOUTING: "Show me your hands! I said, show me your hands!" Russell eyes Catherine --

RUSSELL

Sounds like a Code Four to me.

He pushes inside, and Catherine follows.

13 INT. JOHN LEE'S HOME - LIVING ROOM/HALLWAY - NIGHT 13 *

MOVING WITH HANDHELD JERKY POV down the Living Room and hallway, ARRIVING AT... THE BEDROOM AT THE END OF THE HALL. *

WHIP TO FIND Russell -- Catherine a few steps behind -- as they enter... *

14 INT. JOHN LEE'S HOME - BEDROOM - NIGHT 14

... Barely in time to see JOHN LEE, late 20s, on the bed, shirtless, no shoes. And clutching a LITTLE GIRL'S BLOODY NIGHTGOWN. In a flash, Brass and the UNIs are on him --

Adrenaline-pumping, they yank John Lee off the bed and throw him to the floor. Knees in his back. Smashing his face into the carpet. If they could kill him, they would. John Lee whimpers, mumbling like a mental patient --

JOHN LEE

I loved her... I loved her... I
loved...

As they cuff John Lee... Brass looks at Russell and Catherine. Case closed.

SMASH TO:

MAIN TITLES.

END OF TEASER

ACT ONE

FADE IN:

15 EXT. ECO-FRIENDLY COMMUNITY - DAY 15

Off the grid. Housing boom gone bust. Roads not even finished. A FENDER and TIRE ENTER FRAME, jerk to a stop --

GPS VOICE (V.O.)

*... You are going the wrong way.
When you can safely do so, make a U-
turn at the next intersection.*

16 INT. MORGAN'S CSI DENALI - DAY 16

MORGAN BRODY lost, late and losing it.

MORGAN

Intersection? There's no road.

She pounds the dashboard. GPS DISPLAYS a network of roads where there are none, and repeats --

GPS VOICE (V.O.)

*... You are going the wrong way.
When you can safely do so, make a U-
turn at the next intersection.*

Morgan stares ahead. Sees across several blocks of wasteland, BUBBLE LIGHTS and CRIME TAPE -- *her destination*. Beat, then --

She mashes the peddle to the floor, and --

17 EXT. MORGAN'S DENALI - DAY (CONTINUOUS) 17

The Denali screams forward... jumping the curb... four wheeling it in a cloud of dust. Across dirt, rocks, sagebrush --

GPS VOICE (V.O.)

*You are going the wrong way. You
are going the wrong way.*

18 EXT. CHAMBLISS HOME - DAY (SAME TIME) 18

NICK unloads his gear from the back of his Denali. In the distance, he squints at a curious DUST DEVIL approaching fast. *What is it?*

From the dust emerges MORGAN'S DENALI, careening off the dirt, launching over the curb and slamming onto the paved street... screeching to a stop a little too close to Nick.

A smiling Morgan hops out and approaches, as we HEAR --

(CONTINUED)

18 CONTINUED:

18

GPS VOICE (V.O.)
*11376 Sagebrush. You have arrived
at your destination.*

NICK
Your old man teach you to drive? *

MORGAN
Funny. You guys could use a few
more freeways around here. Or roads.
(then)
Who's inside?

NICK
Me and Greg. Last one here gets
the perimeter.

MORGAN
I got my sun block.

NICK
Speaking of the old man... *

Nick smirks and heads inside, nodding a "hello sir" over to -
ECKLIE passing by Nick, approaching. In a coat and tie. He
walks up, as Morgan loads extra EVIDENCE TENTS into her kit.
Ecklie takes a cursory look at the contents of her kit, notes -- *

ECKLIE
Cigars? I always had a few on hand.
She looks at him. So?

ECKLIE
So... settling in?

MORGAN
Yeah.
(then)
You make an appearance at every
crime scene?

ECKLIE
Usually roll on anything over a
double. And this one, press is
going to be all over it.

More silence. She suspects he's checking up on her.

MORGAN
I got stuff to do.

Just then, a REPORTER standing at the tape, shouts --

REPORTER #1
Undersheriff Ecklie. Is it true
you have a suspect in custody?

As Ecklie looks at Morgan, they both have stuff to do --

19 INT. P.D. - HALLWAY - DAY

19

John Lee -- no shirt, no shoes -- is *perp-walked* down the hall by Brass, OFFICER MITCHELL and a SECOND UNI. [NOTE: *The cut on his arm has been dressed*]. All eyes on him. He's a pedophile, a family killer. Every cop wants a piece of him. Lee is petrified. Exactly what Brass wanted.

*
*
*
*

BRASS

Having a good time? --

OFFICER MITCHELL

Last good time you're going to have.

Officer Mitchell leads Lee into the INTERROGATION ROOM --

20 INT. JOHN LEE'S HOME - LIVING ROOM - DAY

20

SARA now on scene, working up a sweat, searching for the gun and the knife. Tearing stuff apart. Flipping over cushions. Hutches. Cabinets. Drawers. [NOTE: *All this furniture should look like it belongs to old people.*]

*

She stops for a beat, frustrated. Nothing. She exits.

21 INT. JOHN LEE'S HOME - BEDROOM - DAY

21

Sara enters, her look goes from frustrated to annoyed. REVEAL WHAT SHE SEES -- Russell deep in thought, and not sweating at all. Not searching. The dresser drawers are open revealing lots of boy toys: YO-YO'S, STUFFED RABBIT, JOLLY RANCHERS, CARTOON LUNCH BOX, PIGGY BANK, PINWHEEL, MR. BUBBLE.

SARA

Don't mean to interrupt your search.
I've torn this whole house apart.
No gun, no knife, no nothing.

RUSSELL

(deep in thought)

Did you notice the decor?

SARA

You in the market for a decorator?

RUSSELL

Suspect's twenty-seven, answers phones at a body shop... Furniture in this place looks like it belongs to his parents. Hand me downs. Only room that's a reflection of his taste is this one. It's laid out exactly like the dead girl's room. Even got the same dollhouse.

Sara appreciates Russell's focus. And the insight.

*

(CONTINUED)

21 CONTINUED:

21

Swivels a look to the dollhouse, notes hinges that have been added.

*
*

SARA

Not exactly the same. Little girl's didn't have hinges.

*
*
*

Sara takes a knee, unclasps the hinges and opens the dollhouse roof and front facade. They open like a flower, revealing on the flat interior surfaces --

*
*
*

A PHOTO TABLEAU OF FIONA

Dozens of PHOTOS OF FIONA. Starting at age four. All from a peeper's perspective. SHOTS of her playing outside. Playing at parks. Riding her bike. Going to school. And even more SHOTS THROUGH THE WINDOW of her sleeping.

Russell and Sara stare at the tableau --

SARA

Guy lived three doors down.

RUSSELL

He's been watching her for years.

Sara slides a look to Russell. His focus has acquired a darker intensity.

22 OMITTED
AND
2322 *
AND
23

24 EXT. CHAMBLISS HOME - OUTSIDE BROKEN WINDOW - DAY

24

FLASH! FLASH! Morgan documents the BASE OF THE BIRD BATH. On its side, basin missing -- we know where it ended up. As Morgan visualizes the bird bath's original position --

25 **CSI SHOT - BASE OF THE BIRD BATH**

25

It RISES OFF the ground, the BASIN GHOSTS back in. Morgan steps toward the GHOST BIRD BATH. Takes a beat to analyze, then crouches down behind it, looking PAST it, TO --

Fiona's bed. Perfectly framed in the BROKEN WINDOW.

Morgan looks down. In the dirt, just behind the GHOST BIRD BATH, she sees OVERLAPPING BOOT PRINTS.

She puts her cheek to the dirt, blows on the prints. Very little dirt blows away. Means the boot prints are BAKED IN.

26 BACK TO SCENE

26

Morgan calls to GREG, on the other side of the broken glass, just clicking off his cell.

MORGAN

Hey, Sanders. Got multiple boot prints.

She watches through the window as... Greg cuts out a section of carpet just inside the room. A bloody boot print. *

GREG

Me, too. In the hall. In blood.

MORGAN

Mine have been here awhile. I think someone was hiding back here.

GREG

Looking in. That was Sara on the phone. Perp's a peeper.

CAMERA FOLLOWS Morgan's look THROUGH THE GLASS, and into --

27 INT. CHAMBLISS HOME - FIONA'S BEDROOM - DAY

27

Greg resumes ALS-ing the bedding. There's nothing, until the beam spills over the edge of the mattress onto the carpet. Bingo. A PALE GREEN/YELLOW GLOWING STAIN appears. Greg follows it with the ALS, angling it under the bed to find --

A LARGER, GLOWING STAIN. He takes a scientific sniff. Urine.

WHITE FLASH TO:

28 INT. CHAMBLISS HOME - FIONA'S BEDROOM - NIGHT (VERSION)

28

BAM! The BIRD BATH BASIN crashes through the window. Fiona bolts up, dives for cover under the bed. Terrified.

WHITE FLASH TO:

29 INT. P.D. - INTERROGATION ROOM "A" - DAY (LATER)

29

John Lee sits. Nervous. Brass stands behind him. Silent. Letting him stew. Finally --

BRASS

Can I get you anything? Soda?
Water? Milk?

JOHN LEE

A Cherry Cola would be nice.

(CONTINUED)

29

CONTINUED:

29

BRASS
(not budging)
I'm sure it would.

JOHN LEE
I know what you think.

Brass leans in with lethal venom. Whispers in his ear --

BRASS
I think you're lucky I'm a cop.

Just then, Catherine KNOCKS and enters. She's got her kit, several EVIDENCE BAGS and JUMPS.

CATHERINE
CSI Willows. Here to process you.

Lee doesn't know what this means, but his sphincter tightens. Catherine lays a piece of butcher paper down on the floor.

CATHERINE
Get up. Step on the paper. Strip.

John Lee doesn't comply. Scared and embarrassed.

CATHERINE
Either you do it for me, or you do it for him.

Self-conscious, John Lee looks to Brass, who shrugs.

BRASS
Just pretend she's six years old.

John Lee slowly rises and stands barefoot on the paper.

CATHERINE
Pants first.

JOHN LEE
Could you close the blinds?

Brass crosses to the blinds. *He opens them all the way.* Then, he cranks the thermostat all the way down.

BRASS
Better?

John Lee strips off his pants. Catherine bags them.

CATHERINE
Keep going.

(CONTINUED)

29 CONTINUED: (2)

29

John Lee eyes the JUMPSUIT on the table.

JOHN LEE

Can I put that on?

BRASS

No.

Catherine eyes Brass. A warning. Let's not lose this confession. As the CAMERA ANGLES to John Lee's face, we HEAR him drop his underwear into an evidence bag --

30 INT. CHAMBLISS HOME - HALLWAY - DAY

30

DR. ROBBINS heads down the hall to the bathroom, maneuvering around EVIDENCE TENTS. Behind him, DAVID PHILLIPS and an N.D. CORONER wheel out a large body bag (Cal Chambliss) --

DAVID PHILLIPS

Father makes three. Still waiting on the Mom.

DR. ROBBINS

I know.

Dr. Robbins arrives at the BATHROOM DOOR. Looks in to see --

31 INT. CHAMBLISS HOME - BATHROOM - DAY (CONTINUOUS)

31

MOM'S BODY on the shower floor, Nick SNAPPING PHOTOS of BLOOD SPATTER. He places an ADHESIVE SCALE next to one drop, *FLASH!* We see SPATTER on the tile (L-SCALE in the shot). *FLASH!* BLOOD DRYING AROUND THE DRAIN. *FLASH!* The ripped-out end of the TOWEL BAR. JAGGED. BLOODY, with BITS OF TISSUE on it.

DR. ROBBINS

Any reason you're holding onto Mom?

NICK

I need her in context. Lot of blood spatter here.

DR. ROBBINS

Lot of blood in this house period.

NICK

All this took a lot of time.

DR. ROBBINS

(agreeing)

Grandmother sustained over a dozen stab wounds. Father shot three times.

(CONTINUED)

31 CONTINUED:

31

Nick eyes go from the damage to the wall where the TOWEL BAR was ripped out, TO the TOWEL BAR covered in blood and tissue.

NICK

Guy's got a knife and a gun, so why the towel bar?

A beat, as Nick considers all this. He begins using his BioTX TED Liquid Evidence Collector.

NICK

You think one person could have done all this?

OFF Robbins' look, seems impossible --

32 OMITTED

32

33 INT. JOHN LEE'S HOME - KITCHEN - DAY

33

Sara enters to find Russell again in deep thought, looking in the FREEZER.

SARA

Cadets are out beating the bushes looking for the knife and gun. They're having the same luck we had.

RUSSELL

I've seen this freezer before.

Sara crosses to him. Looks in the freezer. It's filled with POPSICLES, ICE CREAM BARS, DINOSAUR CHICKEN FINGERS, MINI-PIZZAS. But they're all packaged for kids.

RUSSELL

One anniversary, my wife and I went away for a weekend. Left our oldest in charge. Kids did the shopping. Looked just like this.

SARA

Popsicles. Ice cream. Great way to lure a kid.

RUSSELL

Not a lure. A lifestyle. Arrested development.

He directs her attention to the counter. Box of INSTANT COCOA. BAG OF MINI-RAINBOW MARSHMALLOWS. LUCKY CHARMS.

(CONTINUED)

33 CONTINUED:

33

SARA

Maybe he likes little girls because
he's a little boy.

RUSSELL

Immature. Isolated. Hides and
takes pictures through a window.
Passive, not aggressive.

*
*

Sara eyes Russell, still trying to get a bead on him.

SARA

Thought you liked to play dead?
Get into the head of the victim?

RUSSELL

My wife says I'm a frustrated writer.
When I see a crime scene, I see a
story. Victim, suspect. Whoever
has the best tale to tell, that's
where I find the truth. And this
story isn't telling.

*
*

SARA

(eyeing him)

You think the man child didn't do it?
(then, citing the facts)
He was in their house. He was
holding her bloody nightgown. He'd
watched that girl for years.

*
*
*

RUSSELL

Exactly. For years. And then one
night he stopped watching and started
killing. Why?

34 INT. P.D. - INTERROGATION ROOM "A" - DAY

34

John Lee still naked and shivering. He stares at the
chemicals lined up in front of Catherine. Brass watching.

CATHERINE

Right hand.

JOHN LEE

Is this going to hurt?

CATHERINE

A lot less than jabbing a towel bar
into a woman twenty times.

JOHN LEE

I didn't do it. Any of it.

(CONTINUED)

34 CONTINUED:

34

She glares at him. He timidly extends his shaking hand. As Catherine swabs the inside of his right palm --

JOHN LEE

I went by the house. I looked in and I saw her. I saw the hole in her head. The blood. I loved her. I couldn't leave her like that.

BRASS

So instead of calling the police, you threw a bird bath through the window?

Catherine adds a drop of SODIUM RHODIZONATE to the swab. No reaction.

CATHERINE

Other hand.

John Lee now extends his shaking left hand. Catherine swabs his left palm --

BRASS

I ran you. No record, no complaints. But here's what I think happened. One night you're hanging outside that window. Someone sees you, tells the Chamblisses. So they take a walk. Dad knocks on your door, then he knocks on your head. And you didn't like that.

Catherine adds a drop to the swab, but this time it turns VIOLET. Positive. John Lee eyes the result, gets edgier.

CATHERINE

I just tested your hands for lead to determine if you fired a gun.

BRASS

Guess what color positive is?

35 **CSI SHOT - LEAD TRANSFER FROM GUN TO HAND**

35

John Lee's left hand grasping a gun. As he pulls away, we ZOOM in. Seeing the microscopic SPHERES of LEAD, BARIUM, and ANTIMONY remain on his hand. Transfer.

36 BACK TO SCENE

36

CATHERINE

You shot that little girl. Shot her father.

(MORE)

(CONTINUED)

36 CONTINUED:

36

CATHERINE (CONT'D)
Sliced and diced her grandmother.
And beat and stabbed her mother
with a towel bar.

BRASS
We're going to prove that, too.
Tests are just starting, pal.

John Lee shakes even more. Not from the cold, but from fear.

BRASS
You got a choice. Spend the rest
of your life in general pop with
some very bad guys who've got kids
they love and can't see, and are
going to take that all out on you...
Or you can tell us what you did and
buy yourself a private cell.

John Lee, shaking almost uncontrollably now. Looks up --

JOHN LEE
I did it. I'm the one who killed
the Chambliss family.

37 EXT. CHAMBLISS HOME - DAY

37

Morgan has moved to the front house and is TENTING some of
the BLOOD TRAIL. Within earshot, Ecklie. On his cell.

*
*

ECKLIE
(into cell phone)
CSI's not through processing the
scene. I think we should hold off
on the press conference, ma'am.
(listening)
Supervisor Russell has some concerns
about the suspect --
(listening, then)
I understand the pressure. I just
don't want to have another press
conference with egg on my face...
Yes, ma'am. I know it's my face.

Morgan watches as her father CLICKS off. Being a suit sucks.
She feels bad for him as Undersheriff, if not as father.

FOLLOW ECKLIE as he heads for the MEDIA FRENZY. Vans and
mobile set-ups. CAMERAS FLASH. Ecklie ducks under the tape
and approaches the REPORTERS and CAMERAS.

(CONTINUED)

37 CONTINUED:

37

ECKLIE

... Good afternoon. I'm Undersheriff Ecklie of the Las Vegas PD. I'm here to announce that, thanks to the fine efforts of our detectives and CSIs, we have a suspect in custody. Who has confessed to the murders of the Chambliss family.

REPORTER #1

Can you tell us his name?

REPORTER #2

Why did he do it? How did he do it?

ECKLIE

I have no further comment at this time.

38 INT. P.D. - INTERROGATION ROOM "A" - DAY

38

John Lee has been led away by the UNIs. Catherine's packing up the evidence. She looks THROUGH THE WINDOW INTO --

39 INT. P.D. - HALLWAY - DAY

39

Cops feeling good, back slaps to Brass. They got their guy.

PICK UP Catherine exiting Interrogation, subdued. A shared look with Brass, then she starts down the hall, approaching --

40 INT. P.D. - RECEPTION - DAY (CONTINUOUS)

40

OFFICER METCALF, at the desk, arguing with LESLIE GITIG, thirties, attractive, professional looking.

LESLIE GITIG (O.S.)

... I'm saying there's been a mistake. I saw the news. That Sheriff --

OFFICER METCALF

Ma'am. Ma'am, please. Slow down.

LESLIE GITIG

Don't patronize me. I have information about the Chambliss murders. I need to talk to someone in charge.

(CONTINUED)

40

CONTINUED:

40

OFFICER METCALF

That would be Captain Brass. I can take a message.

Catherine is just passing by, overhears.

LESLIE GITIG

Message? Here's the message. That man you arrested didn't do it --

OFFICER METCALF

Ma'am, please. Keep your voice down.

LESLIE GITIG

(her intensity rising)

You arrested the wrong man!

Catherine stops.

CATHERINE

Really? And you'd know that how?

OFFICER METCALF

(to Catherine)

I got this --

LESLIE GITIG

-- I know because I did it.

She's at full holler. Everyone turns, including Brass. Catherine shifts a look from Leslie Gitig to Brass. Either the woman's crazy, or --

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

41 INT. P.D. - VIEWING ROOM/INTERROGATION ROOM "A" - DAY 41

Leslie Gitig's face FILLS THE SCREEN, freshening her lipstick. Preening in the mirror, like she's getting ready for a date. But this is no mirror. ON THE OTHER SIDE OF THE GLASS --

Ecklie, nose-to-nose with Leslie, observes. On his phone.

ECKLIE

No, ma'am. No record. Works as a Legal Secretary. Lives in Henderson. I imagine she saw the news.
(eyeing her preening)
Seems like the type to... crave attention.

(a beat, then)

Yes, ma'am, I know Captain Brass can be aggressive, but smart money's still on the perv.

Ecklie sees Brass enter to talk with Leslie. He realizes he should be in there with him. He finishes the call. Quickly. *

ECKLIE

Of course. I understand. I'm on it. Personally. Yes, ma'am.

He gets up, and wants to throw the fucking phone. He looks to Leslie. Crazy lady. Screwing things up. Then --

42 INT. P.D. - INTERROGATION ROOM "A" - DAY 42

Brass across from Leslie, as Ecklie enters. Ecklie turns the thermostat back up to seventy. *

BRASS

So, Leslie -- *

LESLIE GITIG

-- Gitig. Leslie Gitig. G-I-T-I-G. People always get it wrong. *

BRASS

Right... So, Leslie, how is it you know the Chambliss family? *

Ecklie closes the blinds. Full. *

LESLIE GITIG

(matter-of-fact)

Calvin Chambliss and I were having an affair. He promised to leave his wife, Susan, for me.

(CONTINUED)

42

CONTINUED:

42

Ecklie slides Brass a look, not sure what to make of this.

BRASS

I'm guessing that didn't happen?

LESLIE GITIG

His loss. He caved, told Susan about me. Bitch. Then he stopped calling. You can check my phone records.

BRASS

We'll be sure to do that.

ECKLIE

Where were you last night, between nine and midnight?

LESLIE GITIG

Where I always am. Parked outside their house. You can check the traffic cameras. Oh, and I stopped for gas.

BRASS

So, last night you actually got out of the car?

LESLIE GITIG

Yes.

BRASS

Then what?

LESLIE GITIG

I rang the doorbell. Cal's mother, Anita, answered.

(then)

I told her I was there to see Cal. She wouldn't let me in, so I killed her. Then, I killed Cal. And Susan. And Fiona.

ECKLIE

I read the paper, too. Tell us something the whole world doesn't know, Ms. Gitig.

LESLIE GITIG

You mean like, Anita's throat was slashed...

WHITE FLASH TO:

43

INT. CHAMBLISS HOME - FOYER - NIGHT (VERSION)

43

QUICK SHOTS of Leslie killing them all. Anita Chambliss' throat slashed by Leslie, with a KNIFE.

A44 INT. CHAMBLISS HOME - LIVING ROOM - NIGHT (VERSION) A44 *

Leslie pulls a GUN, and shoots CAL. ONCE. TWICE. Then, walks right up to him and shoots him in the head.

LESLIE GITIG (V.O.)
... Cal was shot twice in the chest, once between the eyes.

B44 INT. CHAMBLISS HOME - KITCHEN - NIGHT (VERSION) B44 *

Leslie attacks Susan with the KNIFE. Knocking over all the BOWLS and cups. Dragging her across the floor. *

LESLIE GITIG (V.O.)
... Susan was stabbed repeatedly. *

C44 INT. CHAMBLISS HOME - FIONA'S ROOM - NIGHT (VERSION) C44 *

Finally, Leslie puts the gun to Fiona's head.

LESLIE GITIG (V.O.)
... And little Fiona --

WHITE FLASH TO:

44 BACK TO SCENE 44

LESLIE GITIG
-- was shot in the head.

How's that for specific? Ecklie takes a beat. She's right about all that, but one thing doesn't fit -- our working theory is the point of entry was the broken window. *

ECKLIE
You said you entered the house through the front door? *

LESLIE GITIG
If you want to videotape this, I can start again from the beginning.

Or maybe Ecklie was right -- she's just craving attention.

45 INT. CORONER'S OFFICE - AUTOPSY ROOM "A" - DAY 45 *

All FOUR BODIES on tables, POST-Y. Catherine staring at them. Reliving the horror of walking into that house.

Dr. Robbins enters, eyes Catherine. Knows what she's thinking.

DR. ROBBINS
I heard about the second confession.

(CONTINUED)

45

CONTINUED:

45

CATHERINE

One's good, two is bad.

(then)

Nut job or not, she just made our job a lot harder. Creating reasonable doubt.

DR. ROBBINS

Where do you want to start?

CATHERINE

Let's start with Mom. C.O.D.?

As Dr. Robbins crosses to Susan Chambliss' body --

DR. ROBBINS

Massive head trauma. Exsanguination. Twenty-four sharp force injuries consistent with the jagged ends of the towel bar. Fifteen accompanying blunt force injuries, consistent with its rounded sides.

CATHERINE

Beaten and stabbed to death. Thirty-nine blows. Towel bar ripped out of the wall. Rage.

DR. ROBBINS

Dad's a different story.

Dr. Robbins crosses to Cal Chambliss' body, POST-Y.

DR. ROBBINS

Two gunshot wounds to the chest. And a Coup de Grace.

He holds up a BUNDLE with THREE BLUE FIBERS inside.

DR. ROBBINS

David found blue fibers on the Dad's clothing. Could be from the shooter. Contact wound. Right through the frontal bone. Execution style.

CATHERINE

Clean. Quick.

Now, he hands her two coin envelopes.

*

DR. ROBBINS

Rounds look like 9 mil.

CATHERINE

Same as the little girl.

(CONTINUED)

45 CONTINUED: (2)

45

Catherine turns her attention to Fiona's body.

CATHERINE

Sexual assault? Not sure I even want to hear this.

DR. ROBBINS

Not sure you do either.

(off her look)

There was nothing. No physical findings of any sexual abuse.

Catherine didn't see this coming.

CATHERINE

He escalates to murder, but leaves the object of his perversion untouched? Then... kills her?

DR. ROBBINS

Doesn't make sense.

46 EXT. CHAMBLISS HOME - DAY

46

Morgan PRINTS the front door (closed). Russell approaches.

RUSSELL

Good first day? Finding anything?

MORGAN

Couple partials. See what AFIS says.

RUSSELL

Great.

(then)

Family meeting. Inside.

Russell heads inside. Morgan cranes a look. Huh?

47 INT. CHAMBLISS HOME - MAIN HALLWAY - DAY

47

Russell walks down the hall, sidestepping evidence tents.

RUSSELL

Family meeting. Everybody. Follow me.

He passes Nick, who pokes his head out of the bathroom, sees Russell headed for Fiona's room. Eyes Morgan as she passes.

NICK

Is he for real?

48 INT. CHAMBLISS HOME - FIONA'S BEDROOM - DAY

48

Greg's been printing, his face streaked with powder. FOUR EVIDENCE GROCERY BAGS on the floor. FINGERPRINT POWDER all over the walls and window. Shattered glass now collected. Bed linens stripped. Russell, Nick and Morgan crowd in.

RUSSELL

(to Greg)

Looks good.

He turns to address his team. Greg sidesteps into the group, like he's getting into a family photo.

RUSSELL

Here's how I like to run a family meeting. First, clarify the problem. In this case, two competing stories. Who thinks the target of this attack was the little girl? Hands.

*
*
*

Nobody raises their hands. Says a word. Too weirded out.

RUSSELL

Just like my kids. Point of entry? The window?

Morgan raises her hand. Then, Greg's hand goes up slowly. Nick is having none of it.

RUSSELL

Smash!

(they all startle)

Greg. What does the little girl do?

GREG

Found a puddle of urine under the bed. She hid there.

RUSSELL

You processed Dad, Nick. Think he heard any of this?

NICK

Evidence says no. He barely got off the sofa before he got shot. TV's on. Maybe he was asleep. Grandma had a hearing aid, she didn't hear anything.

GREG

Flour on the floor in the kitchen says mom was baking a cake. Mixer's on, pretty loud.

*
*
*

RUSSELL

So maybe nobody heard the window break.

(MORE)

(CONTINUED)

48

CONTINUED:

48

RUSSELL (CONT'D)

Still, if someone broke into my daughter's room, she'd scream bloody hell. And not hide, but run to me.

MORGAN

Little girl's behavior is off.

RUSSELL

Everyone's behavior's off. Catherine says John Lee never touched the girl. So, I'm glad none of you raised your hands when I asked if she was the focus of this whole thing.

GREG

I'd like to retract my hand on point of entry. Girl's behavior is more consistent with point of entry at the front door. She ran and hid.

MORGAN

There's no forced entry at the front door. If Dad's on the sofa, and Mom's in the kitchen, Grandma let them in.

NICK

(getting on board)

Grandma first. Dad second. Mom next. Hit on the head, dragged into the bathroom.

RUSSELL

Girl was last.

MORGAN

So why did John Lee not touch her?

GREG

Why did he kill her?

RUSSELL

Maybe he didn't. Maybe he's telling the truth. He came after the killings. Broke in, threw the bird bath through the window. He said he couldn't leave Fiona like that.

MORGAN

Would explain why we haven't found any bloody clothes. The knife. The gun.

NICK

Because someone else murdered the Chambliss family.

49 INT. P.D. - INTERROGATION ROOM "A" - DAY 49

CLOSE ON: LESLIE GITIG

Again, LESLIE'S FACE fills the screen. But it has an odd, almost jumpy quality, like her affect.

LESLIE GITIG

I wore gloves. I always keep a pair in my car. Disposable.

BRASS (O.S.)

Where did you dispose of the gun?

CAMERA PULLS BACK REVEALING we are in a VIEWFINDER, and in --

INTERROGATION ROOM "A"

Leslie got her wish, a CAMERA now videotaping. Ecklie and Brass still think she's a nutjob.

BRASS

... The knife? The clothes you wore?

LESLIE GITIG

I threw them away.

ECKLIE

Where?

LESLIE GITIG

I disposed of my Beretta in the water hazard off the 12th hole at the Alsted Country Club. I drive by there every day on my way to the firm. I find it peaceful. *

OFF Brass and Ecklie, unsettled -- where is *this* going?

50 EXT. LAS VEGAS SKYLINE - ESTABLISHING - NIGHT 50

51 INT. CSI - HALLWAY - NIGHT 51

ANGLE ON a BUCKET OF WATER. Inside it, we see a Beretta. TILT UP to FIND --

XIOMARA GARCIA, 30s, former Marine, veteran of Iraq and Afghanistan, now the Graveyard Firearms Examiner, carrying it down the hall. She approaches Catherine. *

CATHERINE

That it?

XIOMARA GARCIA *

Just like she said. Twelfth Hole water hazard. Swan took a bite out of the diver. *

(CONTINUED)

51 CONTINUED:

51

CATHERINE

I'm shocked you let someone else go
in after it.

*
*
*

XIOMARA GARCIA

You know how those Navy Seals are,
make us Marines take a back seat.

*
*
*

CATHERINE

Slugs from Autopsy are on your desk.
This is a rush. When you're done,
make sure Russell gets your report.

XIOMARA GARCIA

Got it.
(then)
Best job in the world. I get to
play with guns. And nobody fires
back.

*
*
*

Catherine smiles, splits off. FOLLOW Xiomara past Layout,
where CAMERA pushes into --

*
*

52 INT. CSI - LAYOUT ROOM - NIGHT (CONTINUOUS)

52

ANGLES PAST a line of John Lee's shoes, mostly WORK BOOTS.
Greg INKS the soles, making a TRANSPARENT REFERENCE SHEET.
Meanwhile, Morgan is overlaying one of the transparencies on
one of her PLASTER CASTS from outside the window. A MATCH.

MORGAN

Individual characteristics line up.
Boots match.

GREG

Got him at the window.

She moves to the CARPET CUT-OUTS. Overlays the TRANSPARENCY
on a BLOODY BOOT PRINT. Reacts to the obvious discrepancy.

MORGAN

Not in the house. He gained two
sizes coming in.

GREG

Russell was right.

MORGAN

Good hand retraction, brown nose.

GREG

Learned all my moves from your dad.

As she slides him a look, don't go there --

53 INT. CSI - BALLISTICS - NIGHT (MONTAGE) 53

-- Xiomara carefully moves the retrieved BERETTA from the EVIDENCE WATER BUCKET to a container of PENETRATING OIL. *

-- Eyes and ears protected, she FIRES the PISTOL.

-- Xiomara retrieves the BULLET from the WATER TANK. *

-- Places the BULLET on the COMPARISON MICROSCOPE. Then, she empties one of the AUTOPSY BULLETS from its envelope marked: CAL CHAMBLISS #1, and places it into the other stage.

-- As she looks into the scope, we see on the attached MONITOR that the AUTOPSY BULLET does NOT MATCH the TEST FIRE BULLET. *

54 OMITTED 54 *

55 INT. P.D. - INTERROGATION ROOM "A" - NIGHT 55

Leslie is just looking at the camera, waiting for the "red light" to come on. Russell enters, with a report.

LESLIE GITIG
Where are the other gentlemen?

Russell just stares at the report, giving her nothing.

LESLIE GITIG
If you're going to ask me the questions now --
(pointing)
-- That red light isn't on.

Russell sits down, ignoring her. Then --

RUSSELL
You know what a ballistics match is?

LESLIE GITIG
Yes.

RUSSELL
Well, that gun you had us fish out at the Country Club wasn't the murder weapon. Same caliber. But the rifling wasn't even close.

LESLIE GITIG
As I understand it, any number of things can change a gun's rifling characteristics.

(CONTINUED)

55 CONTINUED:

55

RUSSELL

Like shoving a screw driver down
the barrel?

WHITE FLASH TO:

56 INT. LESLIE GITIG'S CONDO - KITCHEN - DAY (VERSION)

56

Non-descript kitchen. Leslie at the kitchen table. TV on.
As Leslie watches Ecklie's press conference, she calmly jams
the HEAD OF A SCREWDRIVER into the BARREL of the Beretta.

57 CSI SHOT - CAMERA DIVES INTO THE BARREL OF THE GUN

57

We SEE the curved rifling pattern being SCRATCHED UP and
GROOVED by the head of the screwdriver.

58 BACK TO SCENE

58

Russell studies her.

LESLIE GITIG

Are you going back to the lake?
Obviously, you found the wrong gun.

RUSSELL

(staring through her)

I'm sure you're an excellent legal
secretary. You know criminal
procedure, the lingo. I bet you
have contacts at PD, the Coroner's
Office, even the Crime Lab.

She gets his drift. Goes from being zero-affect to icy.

LESLIE GITIG

I killed that family. Because that
bitch got in the way of me and Cal.
Just like she did when I sunk that
knife into her twenty-four times.

Russell eyes her, bothered. He knows it wasn't a knife.
But she's right about a lot of things. And definitely *off*.

59 INT. P.D. - HALLWAY - NIGHT

59

Russell exits Interrogation, Catherine and Brass waiting.

BRASS

Woman's ninety-two pounds soaking
wet. I don't think she owns work
boots. Not men's size twelves.

(CONTINUED)

59

CONTINUED:

59

CATHERINE

And it was a towel bar, not a knife.

Catherine pulls phone records from a file --

CATHERINE

I ran her phone logs. She's been making calls to law enforcement all over the county.

BRASS

Loose lips sink cases.

Russell is processing all of this. Quiet on the surface, but something is still bothering him. Stuck in his teeth.

BRASS

You seem a little off your Zen, maestro.

RUSSELL

Woman gets a look at our evidence. She may be crazy, but she figured out point-of-entry before we did.

CATHERINE

Maybe we should keep that to ourselves.

RUSSELL

(eyes Brass)

Is John Lee dressed yet?

BRASS

Yeah. Why?

RUSSELL

If he didn't murder that family, maybe he saw who did.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

A60 INT. P.D. - INTERROGATION ROOM "A" - NIGHT

A60

John Lee, in jumps, sits across from Russell and Catherine. Looking at her. What's she going to do to him now?

RUSSELL

We know you were in the house that night, John. In Fiona's room. You said she was already dead, let's say we believe you. You were still there.

CATHERINE

Did you see anything?

JOHN LEE

No.

RUSSELL

Okay. Maybe not the night of the murders. But you've been watching that family for years.

JOHN LEE

You trying to trick me?

CATHERINE

You loved Fiona. Something bad happened to her. She'd want you to help us.

Beat. They're getting through to him. Catherine slides a DMV PHOTO of Leslie Gitig across the table.

CATHERINE

Have you ever seen this woman?

JOHN LEE

(eyeing the photo)

Red BMW. 3 Series. She would park down the street and just sit there. She's an awful woman.

*
*

CATHERINE

How do you know?

John Lee reacts, edgy.

JOHN LEE

You can just tell sometimes.

Russell measures John Lee, senses more there.

(CONTINUED)

A60 CONTINUED:

A60

RUSSELL

Did this 'awful woman' ever go inside?

He shakes his head, no. As Russell measures him, Catherine follows up on John Lee's edginess --

CATHERINE

You ever see any other 'awful people' go inside?

John Lee really starts to sweat now. Getting nervous.

JOHN LEE

Can I have that cherry cola now?

OFF Russell and Catherine, they're getting close. But it may take some time.

60 INT. CSI - EVIDENCE LOCKER - NIGHT

60

Sara and Morgan log in their piles of evidence. Sara, doing paperwork, staples receipts to each bag. Morgan seals her bags and boxes with EVIDENCE TAPE. They run the facts --

SARA

Explain this to me. Some perv stalks your daughter, peeks in her window, takes photos. For years. Mother doesn't work, father's laid off... I mean, they were around.

MORGAN

Can't tell me they didn't know. I found dozens of footprints outside that window.

*

SARA

So why didn't they call the police?

A beat, as they consider this. Then, an idea forming --

MORGAN

Maybe they couldn't.

(then)

You get a look in their garage?

SARA

(on board)

Porsche still had dealer plates. New Volvo wagon. Money.

(CONTINUED)

60

CONTINUED:

60

MORGAN

You said it -- dad's laid off.
Where's it coming from?

Under this, Greg enters. He's carrying a box filled with evidence. As Morgan continues --

MORGAN

In L.A., at least seventy percent of all murders involve drugs.

GREG

Might explain what I recovered from the kitchen. Finally got a chance to process everything. I don't think Mom was just baking cakes.

*
*
*

Greg digs in his evidence box, pulls out a KITCHEN SCALE and a COSTCO-SIZED SLEEVE OF BAKING SODA BOXES.

SARA

That is a lot of baking soda --

Greg drops the baking soda boxes onto the scale. It records the weight, down to the hundredth gram.

*

GREG

And one seriously accurate kitchen scale.

*
*

MORGAN

Either mom was seriously OCD, or she was cutting powder. Cocaine. Maybe Meth.

*
*
*

GREG

We didn't find any drugs in that house.

SARA

That's because we weren't looking.

They share a look, know what's next. Sara tweaks Morgan --

SARA

I'll drive. I know the way.

OFF Morgan, taking the ribbing --

61

OMITTED

61

62 INT. CSI - TRACE LAB - NIGHT

62

OPEN on an ENORMOUS HAND. A distinct RED CHEMICAL BURN ACROSS THE PALM. Suddenly, a WHALE EYE slides INTO VIEW.

NICK (O.S.)

What are you doing?

REVEAL Hodges looking THROUGH the LIGHT RING at his HAND. And Nick looking up through it. As Nick surfaces --

HODGES

Uch. My hand looks like Gorbachev's head. Chemical burn. Battery acid. Whacking the weeds for weaponry, I stumbled upon some very un-eco-friendly refuse.

NICK

You know better than to touch evidence without gloves.

(then)

They should never let you out of the lab.

HODGES

May I cite you in my Workmen's Comp claim?

NICK

How about citing your results from the blue fibers David found on Mr. Chambliss.

HODGES

Lucky for you, I can work through the pain.

He hands the TRACE REPORT to Nick.

HODGES

Your blue fibers... denim. Of the phylum "Levis".

NICK

So jeans.

HODGES

Almost.

(off Nick's look)

As you'll never get the chance to run Grave, they never got the chance to be pants.

NICK

How much pain do you want to work through, Hodges?

(CONTINUED)

62 CONTINUED:

62

HODGES

Please turn to page two.

NICK

(re: report)

Fibers were saturated with Borate.
Fire retardant.

HODGES

Jean companies pulp their cutting-
room scraps and sell them as
insulating material. Which is used
in green construction.

NICK

Okay. So how's insulation end up
on dad?

HODGES

Maybe he was doing some home
improvements.

NICK

Or maybe our killer works
construction.

A63 INT. CHAMBLISS HOUSE - FOYER/LIVING ROOM - NIGHT (MONTAGE)

A63

-- Sara pries MIRROR TILES off a wall in the Foyer, looking
for a hiding place. Nothing.-- Morgan sees a LOOSE CARPET EDGE in the Living Room.
She pulls it back, looking for a floor safe or false floor.
Nothing.-- Greg pops the covers off the RECESSED CEILING LIGHTS,
searching the void. Nothing. END MONTAGE, as...

63 INT. CHAMBLISS HOME - FIONA'S BEDROOM - NIGHT

63

Greg and Morgan, exhausted, walk into Fiona's room. Sara is
standing there, taking in the Children's Cartoon poster,
which hangs well above eye level.

*

SARA

Poster look right to you?

Sara crosses to the poster, pulls it down. Behind it, she
finds an ELECTRICAL PANEL.

(CONTINUED)

63

CONTINUED:

63

SARA

This is the same layout as John Lee's bedroom. But there wasn't one of these.

GREG

Electrical panel's in the garage.

Sara pulls a screwdriver from her vest, pries at the edge of the PANEL. It comes away from the wall (a fake), leaving --

THEIR POV: A hole in the wall. A hiding place. FILLED with BAGS OF COCAINE, and STACKS of CASH.

GREG

Good call, Hollywood.

MORGAN

I love it when I'm right.

Sara is already on her cell, TEXTING...

RUSSELL (V.O.)

We know about the drugs, John.

64

INT. P.D. - INTERROGATION ROOM "A" - NIGHT

64

START ON CELL DISPLAY: "DRUG-DEALING IN HOUSE." TILT UP TO --

RUSSELL AND CATHERINE

Across from John Lee, now sipping a cherry cola. Russell looking up from his phone.

RUSSELL

... These 'awful people' going into the house... is that what they came for?

JOHN LEE

They let strange men sit on her bed. Made her sit in the hallway.

(then)

One time, she forgot her doll. She tried to go back in, to get it.

Her dad yelled at her. She cried.

(then)

He yelled a lot.

CATHERINE

He ever yell at anyone else?

John Lee hesitates. Afraid to answer.

65 INT. CSI - FINGERPRINT LAB - NIGHT

65

ANGLE OFF a PILE OF COCAINE, to PILES OF CASH. Sara spraying NINHYDRIN on the money.

Next to her, Morgan pulls the empty PLASTIC BAGS out of the SUPER GLUE TANK. Sets the first bag down, dusts it. A PRINT appears. She grabs a LOUPE, takes a closer look.

The CAMERA PUSHES IN and MAGNIFIES the RIDGE DETAIL --

*

Morgan takes a photo of it. *FLASH!*

*

CLOSE ON: A COMPUTER MONITOR

As we SLIDE from the PRINT, on the left side of a SPLIT SCREEN, to AFIS searching on the right. Finally, a MATCH.

MORGAN

Got a hit. Multiple arrests for drug possession.

SARA

(reading screen)

Lonny Gallows.

REVEAL a MUG SHOT of LONNY GALLOWES and his RAP SHEET.

66 INT. P.D. - INTERROGATION ROOM "A" - NIGHT

66

John Lee sips his cherry cola. Still on edge. Catherine still on the offensive --

CATHERINE

You saw something happen in that house, didn't you? Saw someone arguing with Fiona's dad? Who?

John Lee hesitates again, afraid, as... Russell's CELL VIBRATES. He checks it, shows Catherine, then holds the display out to John Lee. The same MUG SHOT of LONNY GALLOWES.

RUSSELL

Was it this man?

John Lee looks at the picture. Nervous.

RUSSELL

John?

Russell fixes him with a look. Then -- with the intensity we saw in John Lee's house -- he dials it up a notch --

RUSSELL

John.

(CONTINUED)

66 CONTINUED:

66

Russell's tone shakes up John Lee. Even Catherine.

RUSSELL

Did. You. Ever. See. This. Man.

JOHN LEE

Yes... Yes.

CATHERINE

... In Fiona's bedroom?

JOHN LEE

Yes. Yes... A lot.

Russell studies John Lee. Something's still off.

67 EXT. CONSTRUCTION SITE - CEO HOUSE - DAY

67

Nick, with a UNI, spots LONNY GALLOWS with a another Worker loading SHEETS OF INSTALLATION onto a GALLOWS CONSTRUCTION TRUCK. As Lonny turns to pick up a stack, he spots our guys --

Lonny takes off. RUNNING like the wind. He gets to his truck and flings the door open, just as --

*
*

Officer Mitchell grabs him, and tosses him like a rag-doll onto the hood. Securing him with most perfect form.

*
*

Nick circles around to check out the construction truck. He'll notice a DAMAGED RIGHT SIDE. Red paint in the scrapes.

*
*

LONNY GALLOWS

Yo. I didn't do nothing!

Mitchell pats Lonny's pockets, finds several BAGGIES of COCAINE. And some CASH. Intent to distribute.

*
*

OFFICER MITCHELL

Now this looks bad --

Nick's looking in the open truck, staring at a pair of BLOOD STAINED WORK GLOVES on the seat.

NICK

-- This looks worse.

On the floor, Nick finds WORK BOOTS. He picks them up by the LACES. **SNAP ZOOM TO:**

68 ECU - WORK BOOTS

68

A little bit of BLOOD SPATTER visible on the side of the soles. From walking through blood. Lots of blood.

69 BACK TO SCENE

69

As Officer Mitchell slaps the cuffs on Lonny --

OFFICER MITCHELL
Lonny Gallows. You're under arrest
for possession of a controlled
substance.

NICK
(re: work boots)
You're in a lot more trouble than
that.

Just then, the construction foreman, MAURICE GALLOWS, drives
up in his truck.

*
*

MAURICE GALLOWS
Hey, what are you doing to my son?

NICK
Arresting him for murder.

MAURICE GALLOWS
My son didn't kill anybody.

NICK
Sir, please, you're interfering
with a police investigation --

MAURICE GALLOWS
Those boots are mine. So are the
gloves. Arrest me. I did it. I'm
the one who killed the Chambliss
family.

Nick shoots a look to Officer Mitchell --

NICK
You got to be kidding me...

SMASH TO BLACK.

END OF ACT THREE

ACT FOUR

FADE IN:

70 INT. P.D. - INTERROGATION ROOM "B" - DAY

70

Open on MAURICE'S OPEN MOUTH, as Nick takes a BUCCAL SWAB, caps it. PULL BACK to find Brass seated across the table.

BRASS

... You understand lying to a police officer is a crime. I'm thinking of getting a sign made.

MAURICE GALLOWES

I'm not lying.

BRASS

Really? I got your file.

Brass holds up the file -- it's just a file folder, empty.

BRASS

Mr. Gallows, you've never done anything wrong in your life. Family man. Own a business. Doing well. You're the only guy in construction I know who's *making* money. And you massacre a whole family? Granny in a wheelchair? A little girl?

Maurice doesn't flinch. Nick notes this.

MAURICE GALLOWES

I'm sorry about that.

(then)

I want to make a deal.

BRASS

I'm not making any deals with you. I don't even believe you.

MAURICE GALLOWES

I did it. I killed the Chambliss family.

NICK

Sir, your son's a drug addict. He was high when we busted him. And I'm sure he was high two nights ago when he committed these crimes. We know he was running drugs for Cal Chambliss.

BRASS

I get you want to protect your kid --

(CONTINUED)

70

CONTINUED:

70

MAURICE GALLOWES

-- I *did* protect my kid.

(then)

Lonny got clean in rehab. I tried to keep him clean, put him on my crew, building green houses. Same damn houses in Cal Chambliss' neighborhood.

*
*
*
*
*
*

NICK

That's how they met.

*
*

MAURICE GALLOWES

It's my fault.

(then)

Drop the drug charges on Lonny. And I'll tell you everything.

*
*
*

71

INT. P.D. - BRASS' OFFICE - DAY

71

Nick and Brass enter to find Ecklie waiting. And Russell, who's in the corner, nose deep in a file. In his own world.

BRASS

Thanks to Maurice Gallows' confession, Leslie Gitig just got sprung. And our perv, John Lee, made bail. Pays to have rich parents.

(then, skeptical)

I don't see the dad doing it.

*
*
*
*

NICK

Guy's taking the rap for his son.

(floating his theory)

Lonny's dealing drugs for Chambliss. Maybe gets hooked again, starts dipping into the boss's stash. Cal cuts him off. Lonny gets even.

*
*
*

ECKLIE

Great. So, our only viable suspect is the one person who hasn't confessed to the crime.

*

Brass eyes Russell, nose in his file. Was he even listening? *Just when they could use an idea out of left field.*

BRASS

Any thoughts?

RUSSELL

Who killed Cock Robin?

(CONTINUED)

71 CONTINUED:

71

Not that far left. All swap looks, hit by the Moonbeam.

BRASS

Those shrooms in your office aren't medicinal, are they?

RUSSELL

(ignoring)

"I, said the Sparrow. With my bow and arrow. I killed Cock Robin. Who saw him die? I, said the Fly. With my little eye, I saw him die."

Dead silence in the room. Russell continues.

RUSSELL

"I, said the fish. I, said the beetle. Linnet, lark, owl, rook..."
Guys, I'm singing the song by myself here.

(then)

Okay. Forget folk songs. Crime novels. "Strangers on a Train."

ECKLIE

Thought that was a movie.

RUSSELL

(frustrated; to Nick)

When you were hooking up Lonny, what did Maurice say? Exact words.

NICK

He said -- "I did it. I killed the Chambliss family."

RUSSELL

(re: file)

"I" said John Lee: "I did it. I killed the Chambliss family." "I" said Leslie Gitig... G-I-T-I-G: "I did it. I killed the Chambliss family." Three confessions, all identical. Can't be a coincidence.

*
*

Brass eyes Russell -- maybe Moonbeam *did* come through.

BRASS

It's like they got their stories straight. They were working together.

*

(CONTINUED)

71 CONTINUED: (2)

71

NICK

(on board)

"Strangers on a Train". Two total strangers get together to commit a crime. Figuring no one will ever connect them up.

BRASS

Strangers to us. But not to each other. Each one had a motive to do harm to someone in that family.

ECKLIE

(building)

... And reason to confess. There is no perfect crime. But if you can generate reasonable doubt, there is a perfect defense.

NICK

Something a legal secretary would know.

ECKLIE

Great. So, now how do we get around reasonable doubt?

RUSSELL

We find the train.

72 EXT. LAS VEGAS SKYLINE - ESTABLISHING - DAY

72

73 INT. CSI - A/V LAB - DAY (MONTAGE)

73

Every MONITOR in the room's in play as Catherine, Sara and Greg scan, surf, punch up and read all they can find on John Lee, Leslie Gitig, and Maurice Gallows.

-- Russell's on Leslie's CREDIT CARDS.

-- Sara on John Lee's EMPLOYMENT RECORDS.

-- Nick on Maurice's PHONE RECORDS.

-- Greg's on the DMV DATABASE.

-- Catherine on a phone. Hangs up, as we... END MONTAGE.

CATHERINE

I just got off the phone with the owner of North Vegas Auto Body. Two weeks ago, Leslie Gitig paid him 4,500 dollars --

(CONTINUED)

73

CONTINUED:

73

SARA

-- North Vegas Auto Body? That's where John Lee works.

GREG

Could be where they met.

CATHERINE

Apparently, Leslie's BMW was in an accident. She didn't want to put it through her insurance, so she paid cash. Not just for her repair, but also for the truck she plowed into.

NICK

Truck? What kind of truck?

CATHERINE

Don't know. Driver hasn't brought it in yet.

NICK

... Maybe because he needs it for work.

(off their looks)

I saw a couple thousand dollars of damage on Maurice Gallows' truck.

Russell has been observing the team in action. Pleased.

RUSSELL

Sounds like we need to take a look at that truck. Compare the damage to Leslie's Beemer.

NICK

I'll take the truck.

CATHERINE

Greg and I'll take the Beemer.

74

EXT. LESLIE GITIG'S CONDO - CARPORT - DAY

74

BG, a radio car is parked. Catherine and Greg examine Leslie's RED BMW. Greg checks out the paint job.

GREG

Nice work matching the color. *

CATHERINE

To the naked eye. *

They slide on goggles. Greg pulls out a UV LIGHT, hits the --

75 **CSI SHOT - FRONT FENDER** 75

Two distinct paint colors appear. The RIGHT QUARTER PANEL slightly darker than the rest of the car.

76 BACK TO SCENE 76

GREG
Left-side damage. *

CATHERINE
I'll call for a warrant.

BANG! They take cover. BANG! OFFICER ANDI CANTELVO, late 20s, tough female cop, and a UNI sprint from their car.

OFFICER CANTELVO
(calling it in)
3-DAVID-34. Shots fired! Requesting
backup at our location. *

Officer Cantelvo sends the Uni around back and hits the front door. Catherine and Greg draw guns and follow --

77 INT. LESLIE'S CONDO - LIVING ROOM - DAY (MOMENTS LATER) 77

Officer Cantelvo bursts into the living room, SMOKE from the gunfire still hanging in the air. Sprawled on the floor, Leslie has been shot in the chest. *

OFFICER CANTELVO
(calls out)
One down.

Cantelvo moves off to clear the rest of the condo. Catherine and Greg move to the body. Greg kneels down, feels for a pulse. Just then, Leslie starts to gurgle, choking on her own blood. She's dying. Greg reaches for his radio --

GREG
We need rescue at 6966 Cartland
Avenue. Gunshot victim -- *

Just then, O.S. SHOUTING!

OFFICER CANTELVO (O.S.)
Drop the gun! Drop the gun!

CATHERINE
(to Greg)
Stay with her.

She rushes out and into --

78 INT. LESLIE'S CONDO - BEDROOM - DAY (CONTINUOUS)

78

-- where she finds John Lee huddled in a corner, holding a BERETTA in his lap. Cantelvo's gun trained on him.

OFFICER CANTELVO

Don't make me shoot you!

Catherine holds out a calming hand toward John Lee --

CATHERINE

John. Please. Do what she says.
Put the gun down.

JOHN LEE

They made me go there. She made me.

CATHERINE

Leslie, I know --

JOHN LEE

-- She said Fiona needed someone who loved her. She said I could have her. And then... the screaming started... the shooting... it was so loud... there was blood... so much blood...

John Lee starts to sob.

CATHERINE

John, we can talk about this. But you got to put the gun down.

JOHN LEE

(barely audible)

-- She said Fiona had to die. She said I could have her. But only there...

(looks at Catherine)

... She gave me the gun. This gun. She broke her promise. Fiona was crying. Leslie got mad...

*

OFF John Lee, gun in his lap, shaking --

WHITE FLASH TO:

79 INT. CHAMBLISS HOME - FIONA'S BEDROOM - NIGHT (VERSION)

79

ON John Lee, gun shaking at his side. Leslie grabs the gun --

(CONTINUED)

79

CONTINUED:

79

LESLIE GITIG

Gimme that.

She shoves John Lee aside, reaches under the bed and starts to drag a SCREAMING FIONA out from under it.

ON JOHN LEE'S FACE, FEAR

As we HEAR MORE SCREAMS. And then, BANG!

WHITE FLASH TO:

80

BACK TO SCENE

80

ON John Lee's face, guilt. Remorse. Pain. Still there.

JOHN LEE

She was so beautiful. I didn't
want to remember her like that. So
I came back. *Afterward.* I wanted
to throw myself through that window.

*
*
*
*

WHITE FLASH TO:

A81

INT. CHAMBLISS HOME - FIONA'S BEDROOM - NIGHT (VERSION)

A81

SMASH! The BIRDBATH BASIN CRASHES through the window. John Lee walks in. Cuts his arm on the BLOODY SHARD of GLASS in the window frame.

WHITE FLASH TO:

B81

INT. CHAMBLISS HOME - FIONA'S BEDROOM - NIGHT (VERSION)

B81 *

John Lee tucks-in a redressed Fiona, making sure her favorite TEDDY BEAR is safely with her. She looks peaceful. He takes the BLOODY NIGHTGOWN with him.

WHITE FLASH TO:

C81

OMITTED

C81

D81

BACK TO SCENE

D81

JOHN LEE

That awful woman. She took my
Fiona... Now. I have nothing.

He lifts the Beretta to his chin. And before Catherine and Officer Cantelvo can even react --

(CONTINUED)

D81 CONTINUED:

D81

ANGLE ON: CATHERINE

BANG! Her face tells the story. CAMERA FINDS the pistol. OFF it, as blood pools around it --

MATCH CUT TO:

81 INT. P.D. - INTERROGATION ROOM "B" - DAY

81

CLOSE ON a CRIME SCENE PHOTO of the above image, as Russell slides it across to Maurice. Brass next to Russell.

RUSSELL

Found the murder weapons at Leslie Gitig's place. Knife. Gun. The real one. Traced the serial number to Rinaldi's Guns & Ammo. It was purchased last year by a Jackie Collier.

*
*
*
*

Maurice knows her, but he's not saying.

BRASS

You know Jackie, right? Your son Lonny's girlfriend. She said she bought it for him.

MAURICE GALLOWS

I took that gun from Lonny's room. I killed Chambliss and his family. Like I told you.

RUSSELL

Good story. This gun tells a better one. Your son did it.

BRASS

Forget drugs. Lonny's getting the needle.

Brass looks THROUGH THE GLASS, out into the hallway. Maurice follows his gaze --

MAURICE'S POV: Lonny, in orange jumps and shackles, being led down the hall, past Ecklie, by Mitchell and a UNI.

Russell eyes Maurice, gauging the effect --

RUSSELL

I blame Leslie. It's not like she hit your truck by accident. That was just the beginning of the damage she did to you and your family.

Maurice is looking at him. Light bulb going off.

(CONTINUED)

81 CONTINUED:

81

RUSSELL

There are no accidents. A woman scorned parks outside the house of her ex-lover. Night after night. Thinking about how she's going to destroy him. And what does she see? A pedophile lusting for a little girl --

WHITE FLASH TO:

82 INT. LESLIE'S RED BMW - NIGHT (FLASHBACK)

82

Leslie sits, staring at the Chambliss house, seething. Suddenly, she sees John Lee skulking around to the back of the house.

WHITE FLASH TO:

83 EXT. CHAMBLISS HOUSE - FIONA'S WINDOW - NIGHT (FLASHBACK)

83

John Lee, hiding behind the BIRD BATH, peers in the window. RACK TO Leslie, watching him.

WHITE FLASH TO:

84 EXT. CHAMBLISS HOUSE - NIGHT (FLASHBACK)

84

Maurice stands in the open doorway, poking a finger in Cal's chest. Threatening him.

RUSSELL (V.O.)

And a father fighting for his son.

MAURICE GALLOWES

Stop pushing drugs on my son! And stay the hell away from him! Or I swear, I'll kill you! You and your family!

PULL BACK TO FIND Leslie, in her car. Parked down the block. But she can hear everything. And sees her opportunity.

WHITE FLASH TO:

85 BACK TO SCENE

85

RUSSELL

Three strangers. Who all wanted something. You just had to meet.

Maurice buries his head in his hands. A beat.

(CONTINUED)

85 CONTINUED:

85

MAURICE GALLOWS

I did everything I could to get
Lonny clean. It was finally working.
Then he met Cal. And I was losing
him again.

(then)

She swore it was just going to be
Cal --

WHITE FLASH TO:

A86 INT. CHAMBLISS HOME - FOYER - NIGHT (VERSION)

A86

Leslie steps inside, following Anita in her wheelchair.

LESLIE GITIG

Cal's expecting me. It'll only
take a minute...

As Maurice enters behind Leslie now, Leslie pulls a knife,
pounces on Anita and cuts her throat. Maurice's look says
this is not what he expected.

MAURICE GALLOWS (V.O.)

-- She lied.

Leslie looks back at Maurice --

LESLIE GITIG

What are you waiting for?

Maurice, in deep already, moves past Leslie, as Leslie sinks
the knife into Anita again and again.

EVERYTHING NOW HAPPENS FAST. Overlapping CARNAGE...

B86 INT. CHAMBLISS HOME - LIVING ROOM - NIGHT (VERSION)

B86

Maurice confronts Cal. Cal starts to rise from the sofa,
but Maurice shoots him twice in the chest. He walks over
and delivers the final shot to the head.

C86 INT. CHAMBLISS HOME - HALLWAY/KITCHEN - NIGHT (VERSION)

C86

RESUME LESLIE, moving towards the kitchen and... Susan.
Fiona is at her side. Susan turns... into a left hook from
Leslie. She falls, knocking over measuring cups and bowls.
HITS the floor, bleeding from the head. Tells Fiona to run!

Fiona runs down the hall.

Leslie starts dragging Susan, who resists, as... John Lee
now appears moving down the hall, heading for Fiona's room.

86 INT. CHAMBLISS HOME - HALLWAY/BATHROOM - NIGHT (VERSION) 86

RESUME MAURICE passing the bathroom where he sees Leslie beating and stabbing Susan with the towel bar. He's dumbfounded. Not watching what he's doing, he inadvertently STEPS IN THE BLOOD. Leaves bloody BOOT-PRINTS. *

Maurice watches John Lee entering Fiona's bedroom. Guilt of a father on his face, he starts toward the bedroom, tracking blood with his boots just into the bedroom. OFF Maurice, everything spinning out of control. *

WHITE FLASH TO:

87 BACK TO SCENE 87

Maurice, that same guilt washing over him.

MAURICE GALLOWS

You know what it's like to lose your kid to drugs, to wish the world for them only to see that world come crashing down.

BRASS

I do, actually.

Brass's reaction registers with Russell.

BRASS

I do, but it doesn't justify killing a whole family.

Maurice is out of words. No defense for his actions.

88 INT. CSI - RUSSELL'S OFFICE - DAY 88

Russell at his desk, doing paperwork. He looks up as Catherine steps into the doorway.

CATHERINE

I'm heading out. Need anything?

RUSSELL

No, I'm good. See you tomorrow.

He looks back down, feels her still there. Looks up.

CATHERINE

Cock Robin? Really?
(off his look)
What journal did you get that out of?

(CONTINUED)

88

CONTINUED:

88

RUSSELL

My parents were singers. It was a favorite around our... van. Always go with what you know.

CATHERINE

Worked pretty well.

RUSSELL

It's just about finding your way to the right answer.

CATHERINE

That's the job.

He looks at her, sensing inner turmoil.

RUSSELL

That's life.

His CELL RINGS. He checks the display. It keeps RINGING.

CATHERINE

You going to get that?

RUSSELL

I don't want to be rude.

CATHERINE

Be rude.

A shared smile. He answers his cell --

RUSSELL

Hey, doll...

ON CATHERINE

As she turns and walks TOWARD CAMERA, listening as she goes.

RUSSELL (O.S.)

... That's okay. Don't worry about it. I'll pick up something for us on the way home.

(then)

So, how'd Charlie do in practice?

A hint of sadness in Catherine's eyes, as she catches just a hint of a life she doesn't have, but hopes for. Someday.

FADE OUT.

END OF EPISODE